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ABSTRACT

This final report provides an evaluation of the Lincoln Center Student Program which was designed to help junior and senior high students develop an understanding and appreciation for the theatre arts through a variety of cultural experiences. Evaluation focused on determining the: 1) extent to which the project fostered art appreciation toward performance arts, and 2) influence of the project on school curriculum. A 10% representative sample of one hundred public, private, and parochial junior and senior high schools served as a sample for the evaluative study. Evaluation techniques consisted of process evaluation, aimed at observing and interviewing to determine the extent to which the described program had actually been implemented and is serving the intended population, and product evaluation, directed toward appraising the impact of the Program on its participants, all in terms of the stated objectives. Findings indicated, after all data gathering instruments were reviewed, analyzed, and interpreted, that the project introduced many students to a variety of cultural experiences, and further, that it was administered, carried out, and received with enthusiasm by students, parents, and faculty. Appendices provide interview forms. (Author/SJM)

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LINCOLN CENTER EVALUATION

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PROGRAM DEVELOPMENT
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FINAL REPORT

LINCOLN CENTER FOR THE PERFORMING ARTS

LINCOLN CENTER STUDENT PROGRAM

project number DPSC 66-2224

URBAN ED INC.
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I. STATEMENT OF THE PROBLEM:

The New York City Board of Education-Lincoln Center Project, involving a stratified population of junior and senior high school students, was designed to develop an understanding of, and an appreciation for the performing arts through a variety of cultural experiences. The ultimate goal of this Project is to effect the eventual inclusion of a study of the performing arts into the school's curriculum.

In finding, planning and presenting this Project, the Federal Government, under Title III of the ESEA, the state, city, local and regional school boards, as well as departments of education worked in partnership with the educational services of Lincoln Center and its member institutions for the performing arts.

Some of the salient features of the Project were as follows:

a. A series of films and live performances involving music, dance and drama were presented at local schools and at Lincoln Center.

1. The music program consisted of chamber music (madrigal singers and chamber recitals, solo instrumentals and opera) presented by the Julliard School of Music and the New York Metropolitan Opera Companies.

2. The dance program consisted of modern and African dances, and ballet presented by the Julliard School of Music and the New York City Ballet Company.

3. The drama program consisted of plays presented by the Repertory Theatre of Lincoln Center.

B. School staff members supplemented these performances during regular classroom periods, with the help of educational materials, and exhibits prepared by Lincoln Center.

C. The project allowed groups of students to attend performances at Lincoln Center without charge.

D. A Performance Chairman was selected by the principal of each participating school to act as the coordinator of all the details and arrangements for the presentation of the programs.

E. The techniques developed for the evaluation of this project were as follows:

1. Performance Chairmen were requested to submit a report and evaluation after each performance.

2. An "independent citizen observer" was to attend each performance and submit a report.

3. Principals, teachers and students were requested to complete and submit a questionnaire at the completion of the series of programs presented at their schools.

This format was derived from recommendations as outlined by Mark Shubart, Vice President, Education, Lincoln

Center for the Performing Arts, with the approval of Dr. J. Wayne Wrightstone, Director, Bureau of Research, New York City Board of Education.

URBAN ED INC. has evaluated the Lincoln Center Student Project. The evaluation focused on two main questions:

As indicated, by attitudes, and perception of principals, teachers, citizen observers and teachers:

1. To what extent has the Project fostered an understanding of, and an appreciation for the performing arts?

2. To what extent has the Project influenced the school curriculum?

The evaluation of this Project was a complex task in that it made use of a variety of data-gathering instruments, which measured multiple variables within several heterogeneous population samples. However, within the limits of practicability, the design for this evaluation was based on the assumption that a reasonable assessment could be accomplished by the technques employed.

II. ATTACKING THE PROBLEM:

A. The number and mture of the subjects.

During the school year 1968-1969, the Project served 100 public, private and parochial junior and senior high schools, representing a cross-section of the city's five boroughs. The project was evaluated on the basis of 10% representative sample.

D. The techniques employed.

URBAN ED INC. was engaged to evaluate the effectiveness of the Lincoln Center Program. The techniques employed in this evaluation consisted of two main phases: process evaluation aimed at observing and interviewing to determine the extent to which the described program had actually been implemented, and is serving the intended population; and the product evaluation, directed toward appraising the impact of the Program on its participants, all in terms of the stated objectives.

Several types of research tools were used to obtain data concerning the implementation and effectiveness of the Project. Questionnaires were completed by Performance Chairmen, by the performers, and by citizen observers. These were collected following each of the performances in the participating schools. The Lincoln Center materials prepared for the teacher's use in orienting their students were analyzed by evaluators skilled in each subject area. The most important of all methods utilized in gaining an understanding of the Project were the interviews and direct observations carried out by the URBAN ED INC. consultants.

The techniques used in the process evaluation included the following:

1. Interviewing:

Through interviews with participating personnel (teachers, principals, students, and performance chairmen) collective judgments concerning the perceived strengths and weaknesses of the Project were obtained.

2. Observation:

Through observations, including recorded transactions, a full description of the environmental and educational antecedent conditions found in the Project schools were obtained. These antecedent conditions included any conditions existing prior to the implementation of the Project which may have influenced the outcomes. Environmentally, interest was focused on the quality and adequacy of physical facilities for the performances, evidence of displays, posters and performance programs. Educationally, interest was focused on student behavior (before, during and after performances) and a determination was attempted to distinguish between the reception of the performances as solely entertainment, or as a cultural art form.

The transactions recorded in behavioral terms were actual encounters of the Project participants--students and teachers, students and performers, performance chairmen and teachers, student, and performers. These recordings were done by a team of evaluators chosen from both the community-at-large and professional areas.

The techniques used in the product evaluation included the following:

1. Review and analysis of data.

The results of all data-gathering instruments, such as the description and judgment matrix, performance reports, comments on audience reactions, the reports of citizen observers and letters from principals, teachers, and educators were reviewed, analyzed, and interpreted.

The URBAN ED INC. evaluators, participants selected by the Lincoln Center staff, and representatives from the Board of Education made concommitant judgments about the possible applications, transfers and relearning effects derived from the data.

III. ANALYZING THE DATA

A. Performance Chairmen's reports and evaluations.

The primary purpose of the Chairman's report was to obtain information about methods used by the schools to prepare their students for the performances, and to get his opinion about the quality of the educational materials provided by Lincoln Center for each performance.

The following evaluation data were collected from a total of forty (40) Performance Chairmen's reports:

1. The artists or ensemble most frequently evaluated were opera and ballet.

2. The grades most frequently noted for study groups (those students who attended each of the school performances and took part in visitations to Lincoln Center) were the seventh and eighth and for the non-study groups the grades were seventh and ninth, although for both groups all grades (seven through twelve) were represented.

3. The number of students in the study groups who attended the performances ranged from

60 to 550 students, for the non-study groups the range was from 25 to 1420.

4. Courses of study represented by students attending performances were predominately from average junior high school programs with a sizable number of students from the academic area.

5. Orientation of the students in the study groups were conducted in both the assembly and classroom on an equal basis.

6. The type of classes most frequently cited in which preparation was conducted were band (orchestra, chorus) general music, and general English.

7. The number of teachers who conducted orientation ranged from one to seventeen with an average of three teachers.

8. The subject specialties of these teachers were for the most part either English or music.

9. The majority of teacher personnel for student study group orientation were instructors from out of school. However, a number of regular class periods teachers participated.

10. The amount of classroom periods devoted to preparation ranged from one to six periods, with an average of two periods.

11. The orientation of students other than those in study groups was conducted during general music and talent music classes, as well as during discussion and lecture class periods.

12. The following study methods most frequently cited in preparing students for performances

were reading, listening to records, and student participation in other classes, with some project booklets and analyses of scores also used.

13. The following teacher procedures most frequently employed in preparing students for performances were lecture-demonstration, poster, bulletin board, show case display, and preparation of mimeographed study materials, with some use of tapes and records, films and slides.

14. The content most frequently employed in preparing students for the performances were audience decorum, theater techniques, selections to be performed, and vocal techniques.

15. The majority of follow-up activities that were conducted with the students after performances were discussions, and project booklets, with some use made of evaluation and questionnaire techniques.

16. Almost half of the performance chairmen gave the study materials, used by teachers in preparing students a "fairly useful" rating, and it was also their opinion that the materials were "just right" (not too advanced nor too elementary.)

17. The use of outlines, discussions and more background information in the area of music were the few suggestions mentioned to improve the study materials for teachers.

18. The majority of the performance chairmen's observations indicated the performances to be of "great value" for the students. They also stated that

the audience reaction was for the most part "enthusiastic" and a small number cited the audiences as "appreciative."

3. Performance Report by Community-at-large Student Program Observers.

This report was completed by citizen observers who were selected by Lincoln Center to attend each in-school performance, and submit their evaluations. The observers gave their views of the effectiveness of the performing arts programs, the reactions and behavior of the student audiences to the performances, and the cooperativeness of schools' faculties.

The following evaluation data were collected from a total sample of eleven citizen observer reports:

1. The name of artists or ensemble most frequently evaluated were the Repertory Theater of Lincoln Center, and the New York City Ballet Company.

2. All citizen-observers had an opportunity to speak to the Performance Chairmen, and also indicated that students in the study groups were prepared.

3. The amount of classroom periods devoted to preparation ranged from one to four periods, with an average of one period.

4. Over half of the students in the non-study groups were also given preparation.

5. All of the citizen-observers stated that in the opinion of the Performance Chairmen and teachers the students reacted "positively," to the performances.

6. All of the citizen-observers indicated that the teachers tried to cooperate, maintain the right amount of watchfullness, did not impose too much discipline, did not seem indifferent, and did not create disturbances of their own.

7. All of the citizen-observers indicated that the performance chairmen seemed to have had control of the presentations, as determined by performances beginning on time, audiences settling down without difficulty and an absence of distraction.

8. The majority of the citizen-observers said that for the particular audiences, the artists were rated as "just right" (rather than too informal or formal) and "able to establish rapport."

9. Most of the citizen-observers rated the students reactions to the performances as "enthusiastic" and "appreciative."

10. Of the few suggestions mentioned concerning the improvement of future performances, the most frequent was the improvement of the audibility of the speakers.

C. Teachers Report and Evaluation.

Teachers felt that students appreciated and enjoyed the programs presented at the various schools. They also stated that a cross-section of all of the children should have had an opportunity to see the presentations. It was recommended that the selection of students be based on their effort and conduct. The teachers felt that the program was appropriate and desired to see the programs expanded in the future.

To improve preparation, the teachers suggested that teachers and student conferences be held with representatives from Lincoln Center and that the Center announce their visitations in advance.

D. Student's Report and Evaluation.

Students generally stated that they remembered attending performances for dance more frequently than any of the other programs presented by Lincoln Center.

Many of the students stated that they enjoyed the performances and indicated that they preferred ballet, because these performances provided comedy and action.

It was interesting to note that the students appeared divided as to their liking and disliking of the opera and film performances. Many students indicated from the performances they saw that they learned many points on ballet, and the art of film making.

The majority of the students indicated that they attended classes and special lectures, prior to the performances which helped them to better understand the programs presented.

Most of the students specified that they enjoyed watching the dance and listening to instrumentals. Most of the students thought it was important to attend performances in the arts. Two of the reasons cited were, 1) they provided the students with an outlook on what they might do in the future, and 2) that they provided cultural experiences.

The plays that were seen by students other than those experienced at Lincoln Center were "Much To Do

About Nothing" "Hello Dolly" "Fiddler on The Roof" and "Mame." Except for the first play mentioned the plays were seen in the legitimate theater.

In the area of films, students cited "Romeo and Juliet", "Oliver" and "Gone With The Wind" as having been seen in their local theaters.

In the area of dance, the students indicated that the African dances were seen at their own schools, the ballet was seen at Lincoln Center.

In the area of musical concerts, or solos, jazz concerts were heard at Bryant Park and Randall's Island and the Philharmonic was heard at Lincoln Center.

Finally, in the area of opera, the students saw several performances at Lincoln Center and one at their own school. Most students indicated that they participated in the performing arts through school activities. Some of the frequently mentioned activities were: singing, in a choir, playing various musical instruments, and participating in school plays.

E. Principal Interviews.

1. The majority of students had a limited amount of prior experience with the performing arts as indicated from the principal interview questionnaire.

2. Approximately half of the principals' responses indicated that the Lincoln Center experience was valuable to the students.

3. Of the few Lincoln Center student programs that were integrated into the school curriculum, it was stated that teachers and study groups were instrumental in the changes.

4. Most principals stated that the students had received an orientation session prior to the performances. This was especially true of the music programs.

5. Any curriculum materials on the performing arts that were used were available in the school libraries and clubs.

6. Some students participated in the performances as stage crew help.

7. The majority of the principal's responses indicated that the students didn't have an opportunity to talk with the artists.

8. Those students who were helped to form their own judgments about the performing arts did so through group discussions in the assembly and in their school clubs.

9. There were approximately three to six special teachers of the performing arts assigned to each school.

10. The general impact of the Project as stated by the principals was that it was a rewarding experience.

F. Urban Ed Inc. Observation and Interview Reports.

1. Chamber Music (madrigal singers)

Posters or other visual materials to dramatize the sessions were in evidence in some schools but not in others. The atmosphere was permissive within a framework of good behavior control.

The student preparation for the sessions was

considered grossly inadequate. Generally, the performances were seen by the students as entertainment rather than as a performing arts event--although there were indications that attitudes and appreciations of some students were more advanced. These were noted to be the study group pupils. The performances were on a high level, indicating experienced and mature artists.

The vocal solos and ensembles were beautifully sung. However, it was noted that occasionally the tenor did not sing as well in tune as might have been desired.

Audience participation was generally good in asking and answering questions. The pupils enjoyed the experience.

2. Dance.

Generally speaking teachers did not make use of the materials sent by Lincoln Center to prepare the students for the program. However, in some schools posters advertising the dance performances were in evidence. For the most part, auditorium facilities, (lighting, accoustics, projection, curtains) were adequate to provide any special effects or atmosphere for the performances. Generally, the African dance was appreciated and energetically received as an art form. However, it appeared that in those schools where students had previously experienced African dance performances there were unenthusiastic receptions.

Modern dance and the ballet were not well received by the audiences. The students felt that the modern dance was not meaningful. The ballet they felt was

outdated. Nevertheless, the dancing aspects of the ballet appeared to have fascinated them. Students had little or no opportunity to talk to performers following the performances. When interaction did occur it was too disorganized to have contributed to the educational aspects of the performances.

3. Chamber Recitals

Program notes and discriptions of instruments were completely unsuccessful in a large auditorium.

It was noted that out of eight musicians who performed on three different occasions at three schools, not a single one was black.

The materials for the program provided by Lincoln Center, but the personnel at the schools where the recitals were performed made no use of them. Also some teachers at the schools felt that the students should not have been allowed to miss classtime in academic subjects.

It appeared that music class students appreciated the recitals more than any of the other participating students.

4. Opera

There were no posters, announcements, or advertisements of the opera in evidence in the halls or lobbies. However, auditorium conditions such as stage size, lighting, etc., were more than adequate.

The audience was mixed in behavior pattern: some students were interested, while others talked continuously.

There seemed to have been a relationship between proximity to the stage and student attentiveness.

Except for those who acted as stage crew members, students had no opportunity to interact with performers.

The musical quality was excellent. Voice quality was that of trained opera singers.

5. Film

There was no classroom preparation, and little evidence of posters advertising the film program.

Generally, the auditoriums were either satisfactorily equipped accoustically or poorly equipped. In the school auditoriums which had good accoustics, student behavior was attentive and enthusiastic. This seemed plausible because there was difficulty in understanding the narrators.

6. Solo Instruments

There were no posters in evidence.

The soloists who performed at the various schools were highly competent and artistic. The accoustics were good in the auditoriums.

The students in some schools were prepared for the solo recitals, but not in others. However, in all schools, the students' attitude was highly enthusiastic.

It was observed that musical subtleties of the performances were largely lost to the audiences.

G. Selected Statements from Lincoln Center Administrators

1. Robert Sitton

He found it impossible to get the cooperation of the film industry. He recommended that there be two sets of films for different student academic levels.

He found that films were best received in the high schools.

2. Gene Weiss

It was his feeling that resource personnel did very well in their classes, except for occasional problems of maintaining discipline of the classroom. He felt that the success of the Project hinges upon good administrative practices on the part of school principals and Performance Chairmen.

He also felt that the "music person" may not in fact be the best selection for Performance Chairman, because his interest may be too exclusively centered in the area of music.

3. Mark Shubart.

He felt that primary factor in determining program effectiveness and success is the individual school's administration.

He related that Lincoln Center had not originally intended to develop curriculum materials, but had expected that teachers would take the performances and build lessons and materials around them. He found direction of the Project more difficult this year because of problems introduced by the strike of the fall semester.

He recommended that ghetto school student responses be evaluated as an individual category. This may reveal information otherwise confounded in data collected for the total population sample.

IV. FINDINGS

Observations and interviews in each of the schools

visited indicated that the Lincoln Center Project was administered, carried out, and received with enthusiasm by students, parents and faculty.

Some of the principle findings obtained were:

A. Chairman's report

1. Opera and ballet were most frequently performed at the Project schools.

2. More performances were held at junior high schools than at senior high schools.

3. Students attending performances were predominately from average junior high school programs.

4. A greater number of students from the non-study groups attended the performances than from the study groups. However, the study groups were well represented.

5. Music and English classes received more preparation for performances than other types of classes.

6. Of the teachers who conducted orientation, classes, their subject specialties were in areas of music and English, and they tended to be instructors from out-of-school.

7. Students from non-study groups also received orientation, but this was presented during regular classroom periods.

8. Follow-up activities such as discussion and project booklets were conducted with students

after the performances.

9. The study materials designed for teacher use were generally found to be "fairly useful."

10. It was generally felt by the Performance Chairmen that the performances were of "great value" for the students, and rated their reactions as "enthusiastic."

B. Community-at-large Reports

1. Theatre and ballet were most frequently performed at the Project schools.

2. Transactions occurred between citizen observers and Performance Chairmen.

3. Students from non-study groups received orientation.

4. All of the citizen observers indicated that the teachers were very cooperative and the Performance Chairmen had control of the presentations.

5. Artists were able to establish rapport with their particular audiences.

6. The students' reactions to the performances were rated as "enthusiastic" and "appreciative."

C. Students Report

1. Many of the students stated that they enjoyed the performances and indicated that they preferred ballet the best, because these performances provided comedy and action.

2. The majority of the students indicated they attended classes and special lectures

prior to performances which helped them to better understand the programs presented.

3. Most students indicated that they were engaged in aspects of the performing arts outside of their educational milieu.

D. Principals Reports

1. Most students had a limited amount of prior experience with the performing arts.

2. Of the few Lincoln Center Student Programs that were integrated into the school curriculum teachers and study groups were instrumental in the changes.

3. Most students received an orientation session prior to the performances. This was especially true of the music programs.

4. Student participation in the performances were limited to stage crew help.

5. The opportunity for transactions between students and artists were for the most part limited.

6. The general impact of the project was that it was a rewarding experience.

E. Teacher's Reports

1. Teachers felt that students appreciated and enjoyed the programs presented at the various schools, and desired to see the programs expanded in the future.

F. URBAN ED INC. Observers Reports

1. Madrigal

The student preparation for the sessions

was considered grossly inadequate. Generally the performances were seen by the students as entertainment rather than as a performing arts event. Only study group pupils appeared to be adequately prepared to appreciate the concerts on an artistic level.

The performances were on a high level.

2. Chamber Recitals

Full racial integration of artists for performances in schools with over 50% black and latin populations was not achieved. Program notes and description of instruments were completely unsuccessful in a large auditorium.

It was reported by the observers that no use was made of materials provided by Lincoln Center either before or after the performances.

It appeared that music class students appreciated the recitals more than any of the other participating students.

3. Opera

There seemed to have been a relationship between proximity to the stage and student attentiveness. Except for those who acted as stage crew, students had no opportunity to interact with performers. The performances were given a high quality rating.

4. Dance

It was observed that teachers did not make use of the materials sent by Lincoln Center to prepare the students for the program. Thus most of the educational value of the program was lost.

The African dance was appreciated and energetically received by only those students who had not previously experienced seeing this art form. Modern dance and ballet were not well received.

There was few or no transactions observed between students and artists.

5. Solo Instruments

In all schools observed, the students' attitude were highly enthusiastic. It was observed that the musical subtleties of the performances were largely lost to the audiences.

The soloists who performed were highly competent.

6. Film

There was a trend indicating increased student receptivity in those school auditoriums where adequate accoustics were in evidence, and the content of the films was appropriate.

It is highly questionable to show film clips to Afro-Americans, from the controversial film "BIRTH OF A NATION" (especially during present day tensions) and expect to retain the interest and support of audiences and community groups.

V. CONCLUSIONS AND RECOMMENDATIONS

The Lincoln Center Project introduced many students to a variety of cultural experiences through the performing arts. It would appear that the Project made a significant step in the right direction. However, the full impact of the Project's objectives may not be measurable until long after. Nevertheless, the following

conclusions were based on the existing evidence:

1. Performance Chairmen, community observers, principals and teachers unanimously felt that the performances were of "great value" for the students, and rated their reactions as "enthusiastic."

2. Teachers stated that they desired to see the programs expanded in the future and included in the curriculum.

3. Most of the students stated that they enjoyed and appreciated the performances and indicated that they preferred ballet.

4. The majority of the students indicated that they attended classes and special lectures prior to performances, which helped them to better understand and appreciate the programs presented.

5. The school principals indicated that most students had a limited amount of experience with the performing arts prior to the introduction of the Lincoln Center Project.

6. Most students indicated that they were engaged in aspects of the performing arts outside of their educational milieu.

7. The school principals indicated that several Lincoln Center programs were integrated in the school curriculum as a result of teacher and student endeavors. However, there were indications of great difficulties in finding practical ways to achieve this objective.

8. Principals stated that there was a limited amount of student participation in the actual performances.

9. The URBAN ED INC. observers indicated that only study group pupils were adequately prepared to appreciate the concerts on an artistic level. This was especially true of the music students.

10. Adequate integration of artists for performances in schools with over 50% Negro and Puerto Rican populations was not achieved.

11. Lengthy program notes and oral descriptions of instruments appeared to be completely unsuccessful in large auditoriums and with large audiences.

12. There seemed to have been a relationship between student proximity to the stage, adequate auditorium facilities and equipment, and student attentiveness.

13. The transactions between students and artists were limited.

Our observations led the evaluators to believe that when administrators had limited interest in the particular Lincoln Center programs, and or little involvement in the implementation, the success of the program was drastically affected.

COMPARISON WITH LAST YEAR'S EVALUATION

Reaction of the participating schools last year to the performing arts, indicated drama and dance to be the most popular. This year, ballet was considered by the participating schools to be most popular.

There was general agreement found among last year's and this year's evaluators that the Lincoln Center Project was creating a large amount of excitement and enjoyment among the students of the participating schools.

There is also agreement that the infusion of the arts into the curriculum has been a slow and difficult task with little progress being shown.

In the opinion of this year's evaluators the Project to date has not been found to be "highly successful" as was stated by last year's evaluators in their report.

Finally, in this year's report, many more recommendations were obtained as compared to last year's report.

RECOMMENDATIONS

Some of the principal recommendations obtained were:

1. To improve the study materials for teachers, the Performance Chairman suggested the use of outlines, discussions and more background information in all areas.

2. Teachers said that a cross-section of all of the students in the participating schools should have an opportunity to see the presentation, and as the criteria for selection, attention should be given to efforts and conduct of the students.

3. To improve preparation, teachers and student conferences should be held with representatives from Lincoln Center.

4. Teachers suggested that Lincoln Center announce their visitations in advance.

5. There is an obvious need for more Negro and Puerto Rican performers.

6. Selection of the Performance Chairmen for each of the performing arts within one school should be based on their academic expertise.

7. The possibility of using T.V. and filming programs should be explored.

8. The possibility of developing each program to stand without preparation of students, since schools cannot be depended upon to do this adequately all the time can be considered.

9. There should be more opportunity for transactions between students and artists in all areas of the performing arts.

10. Free or discount tickets should be given to a greater number of students to have the opportunity to see a variety of cultural performances at Lincoln Center.

11. There is a need for Lincoln Center to become more flexible in seeking out the needs of the school and the specific community rather than a package for all.

12. More resource persons from the Program Center are needed to help with planning and discussion, since teachers and Performance Chairmen have school commitments of their own.

13. All pupils who are able should be given the benefit of the study group experiences, or,

14. Auditorium facilities must be improved or utilized properly to create a concert atmosphere and thus increase the professional quality of the art form (via lighting, accoustics, projection and curtains.)

15. Benjamin Steinberg, associated with the Symphony of the New World at Lincoln Center suggested that the Chamber recitals could be highly successful in a classroom situation of music students rather than in a large auditorium.

16. Dr. Raymond LeBlieux suggested several recommendations:

a. That the music chairmen should have been responsible for all music performances rather than the general Program Chairmen.

b. Preparation of materials from the educational center of the Project may include listening materials so that the pupils may be familiar with the music before the performance.

c. Performers may be instructed to make themselves available after the performance for interviews with students, just as in a concert situation.

18. Follow-up activities should be included such as film productions and the use of the simple Kodak camera.

19. The dancers recommended that the discussions should follow the per formances rather than precede them and that the group in its entirety should be involved instead of individual classes.

20. The African dancers could have been more effective with the addition of live drums rather than the use of tapes; this would have given opportunity for the school band members to have participated.

21. Lincoln Center and the community should become closely enmeshed in the dance series if it is to have maximum educational values.

22. An interesting question that arises, and a fertile field for further investigation, is the possible relationship between performance style, and ages of the performers, and the appreciation, sense of identification,

and ages of the audiences.

Some improvements and innovations are still needed in order to achieve all the project's major goals. However, it was commendable that diverse groups, such as Lincoln Center, The New York City Board of Education, school groups (principals, teachers and paraprofessionals) and the community, accustomed to working independently in their own spheres of interest, work together in partnership toward the implementation and achievement of a meaningful project.

APPENDICES

URBAN ED INC.
277 Broadway
New York, New York

LINCOLN CENTER STUDENT PROGRAM EVALUATION

STATEMENT OF INTENTS

As one part of the Lincoln Center Student Program evaluation, URBAN ED INC., is asking key participants in the Program to provide a statement which outlines the major intents of the Program. We are interested in the aims, the purposes, the objectives as you perceive them from the vantage point of your particular position within the Program.

The statements of intent will be used to develop a guide for analysis of the Program. When completed, please mail to Urban Ed Inc., using the self-addressed envelope provided. Your assistance is sincerely appreciated.

Position:_____

School:_____

Date:_____

(Use additional pages, if needed)

THE CITY COLLEGE

SCHOOL OF EDUCATION

EVALUATION OF LINCOLN CENTER FOR THE PERFORMING ARTS PROJECT

INTERVIEW GUIDE FOR STUDENTS AND TEACHERS

I. For the Student.

1. Do you go to see performances in the arts? (Theater, film, dance, concerts, opera.) What have you seen?

2. How often do you go? Very frequently, frequently, seldom.

3. Why did you go? *(Own choice, family choice, part of school program, just something to do, greatly interested, performs himself, etc.)

4. Do you enjoy going to these performances? Why or why not?

5. What specific performing arts do you like? Why?

6. What have you learned from these performances? (Information as means of communication of ideas feelings, understanding of different people and periods, use of organization of freedom of expression, of imagination of artistry and craftsmanship, etc.)

7. Is it important for you as a person to attend performances in The Arts? Why or why not?

8. Do you participate in any of the performing arts? Tell about it.

9. Have you attended any classes or special lectures or demonstrations at this school that has helped you to understand the performing arts? If so, describe briefly.

*Type of answers expected are placed in parenthesis to perhaps clarify the question.

II. For the teacher.

1. What are the prior experiences of your students with the performing arts?

2. Why do they attend these performances?

3. Do they tell you about the performances that they have attended? What do they seem to take from these performances? (in reference to development of visual perceptions, personal involvement, and interest, communication of ideas and emotions, attitudes, values, own judgments.)

4. What special classes, lectures or demonstrations are available for the students, other than The Lincoln Center project? How many?

5. What are the purposes of these sessions? Are follow-up activities planned? If so, describe.

6. What curriculum materials are available? How are they used?

7. Are the students helped to form their own judgments about the performing arts? How?

8. How many special teachers of the performing arts are assigned to this school? What is the specific assignment and responsibility?

9. How are (will) The Lincoln Center Students programs integrated with the school curriculum?

10. Did the students participate in the performance in any way? If so, how?

11. Did the students have the opportunity to talk with the artists?

12. If the performances have been attended by the students, what specific feed back has come to your attention?

a) interest
b) attitude toward
c) perception of the performance
d) other

URBAN ED INC.

LINCOLN CENTER STUDENT PROGRAM

EVALUATION

OBSERVATION AND INTERVIEW GUIDE

I. ANTECEDENTS

A. Environmental

From your observations and interviews give a full description of the antecedent conditions found in this school. (Include any environmental conditions existing prior to the student program which may relate to out comes--for example, the quality and adequacy of physical facilities for the performance, evidence of general student preparation for the program through hall or classroom displays, posters, performance programs.)

B. Educational

For the particular performance observed, determine the intents planned for 1) classroom or auditorium conditions, 2) student behavior (before, during and after performance), 3) coverage of any subject matter or material which is aimed at distinguishing the performing arts from purely informational or entertainment functions.

II. TRANSACTIONS

Determine the methods used and the extent to which "planned for" activity was carried out for the performance observed. Record in behavioral terms specific transactions--actual encounters of the program participants, students and teachers, students and performers, performance chairmen and teachers, students, performers, etc.

Be sure to include:

What degree of preparation exists before each performance? Does this appear related to observable behavior during the performance?

What appear to be the perceptions, understandings and experiences of the student participants at this time, in regard to the performing arts?

What opportunities are provided, if any for students to participate in the planning for school performances and the supplemental activities?

What curriculum materials or activities are observed or reported which pertain to the performing arts?

How are developed curriculum materials utilized by students and teachers? (those provided by Lincoln Center and those developed in the individual schools.)

What are the opportunities for dialogue, questioning and answering, between students and artists?

What opportunities are provided for students to use any insights, sensitivities or concepts gained from performances, classroom discussions and other planned procedures? What are the classroom activities which will follow the performance.

III. OTHER

A. Through interviews with participating personnel and students, collect judgments concerning the perceived strengths and weaknesses of the program, the performance.

What suggestions for improvements are given?

What evidence is there that exposure to the arts has changed perceptions of the students, the teachers?

B. Collect samples of any materials used by the teachers in the preparation of students.

C. Request a written statement of intent from the Performance Chairman. The statement should be a codification of the expectations the Performance Chairman holds for the program as a whole. (A special form will be included with the assignment if this request is expected.)

TEACHER INTERVIEW
FORM

LINCOLN CENTER STUDENT
PROGRAM

FOR A TEACHER, PRINCIPAL OR ASSISTANT PRINCIPAL
(NOT PERFORMANCE CHAIRMAN)

1. What are the prior experiences of your students with the performing arts, if any?

2. From your experiences, with this program, what do students seem to take from these performances?

3. How are the Lincoln Center Student programs integrated with the school curriculum?

4. Were the students prepared for the performances by any orientation sessions? YES____NO____. (If yes, probe for description of the structure and emphasis of the session.)

5. What curriculum materials, on the performing arts, are available? How are they used?

6. Did the students participate in the performances in any way? If so, how?

7. Did the students have the opportunity to talk with the artists?

8. In this school, are the students helped to form their own judgments about the performing arts? How?

9. How many special teachers of the performing arts are assigned to this school? What is the specific assignment and responsibility?

10. What special classes, lectures or demonstrations do you know of that are available for the students, other than the Lincoln Center performance. How many?

11. Generally, what impact if any, would you say this project has had for you? For your students?

School:_____ Date_____

Name and title of person interviewed:_____

_____

Consultant's name:_____

LINCOLN CENTER STUDENT PROGRAM

STUDENT INTERVIEW

DATE: _____

NAME OF INTERVIEWER: _____

NAME OF SCHOOL: _____

STUDENT'S CLASS (CIRCLE) 7, 8, 9, 10, 11, 12

STUDENT'S COURSE OF STUDY: ACADEMIC, VOCATIONAL,
COLLEGE BOUND, GENERAL

(For High School Students only)

1. During this school year, you have seen one or more performances given by Lincoln Center for the Performing Arts. Which ones do you remember attending?

_____

_____

2. What did you learn from these performances you saw? Did you learn anything new, things you didn't know about before seeing these programs?

_____

_____

_____

_____

3. Did you enjoy the performances you saw?
YES_____ NO_____

Which performance did you like best?_____

Why?_____

_____

Which one did you like least?_____

Why?_____

4. Of all the performing arts (theatre, dance, vocal concerts, instrumentals, etc.) what specific ones do you like?

_____

Why?_____

_____

5. Is it important for you as a person to attend performances in the Arts?

YES_____ NO_____

Why or why not?_____

_____

_____

6. Since school opened this year, have you attended any performances in the Arts, other than those given by Lincoln Center? Have you seen a drama or play? What? Where? With whom did you go?

Type of Art	Name or Describe	Where	With Whom
DRAMA			
FILMS			
DANCE PROGRAM			
MUSICAL CONCERT, SOLO			
OPERA			

7. Have you attended any classes, or special lectures or demonstrations at this school that have helped you to better understand drama, dance or musical concerts?

YES_____ NO_____

8. Could you tell me about them? Probe for description, who taught, what taught, how taught, when.

9. Do you participate in any of the performing Arts?

YES_____ NO_____

Tell me about it. (Probes: Do you play a musical instrument or sing? Do you belong to a chorus club? A drama club?

_____

_____

_____

_____

FOR COMMUNITY-AT-LARGE

Evaluators

URBAN ED INC.

LINCOLN CENTER STUDENT PROGRAMS

Observers

Please return this completed form to URBAN ED INC., 277 Broadway, New York, New York 10007

NAMES OF SCHOOLS:_____Borough_____

ARTIST OR ENSEMBLE:_____Date of the Performance:_____

NAME OF OBSERVER:_____Date Submitted:_____

1. Did you have an opportunity to speak to the Performance chairman?

YES_____ NO_____

What was said? (briefly)

2. From your observations and discussions with the Performance Chairman, teachers or students:

Did you see any evidences of previous preparation for the performances?

Posters Bulletin Boards

Programs Book

Records Other

OTHER COMMENTS ON STUDENT PREPARATION

3. In your judgment was the auditorium, stage and lighting adequate? (Please comment on the physical facilities available for this performance.)

4. What is your impression of students' responses to performances?
The total performance as a whole?

Parts of the performances?

5. What do you think the students might have learned?

6. What do you think of the quality of the performances?

Performance:

Performers:

Staging:

7. Did you enjoy the program? Yes_____No_____

8. Did you learn something new from this observation?

Yes_____ No_____
Please Comment:

9. From your own observations and opinions:

a) Did the Teachers:

1. Try to cooperate?	Yes____No_____
2. Try to maintain the right amount of watchfulness?	Yes____No_____
3. Impose too much discipline?	Yes____No_____
4. Seem indifferent?	Yes____No_____
5. Create disturbances of their own?	Yes____No_____

6. Other_____

b. Did the Performance Chairman or other school official seem to have control of the presentation

Yes_____ No_____

1. Did the performance begin on time? Yes___No___

2. Did the audience settle in without difficulty? Yes___No___

3. Were there too many extraneous procedures which took time and detracted from the program? Yes____No___

Other Comments:

c. Would you say that <u>for this particular audience</u>, the artist (s) were (check as many as apply)

too formal_____ too informal_____

just right_____ able to establish rapport_____

had no rapport_____ OTHER:_____

d. Please give your opinion of the students' reaction to the performance (Check all that apply)

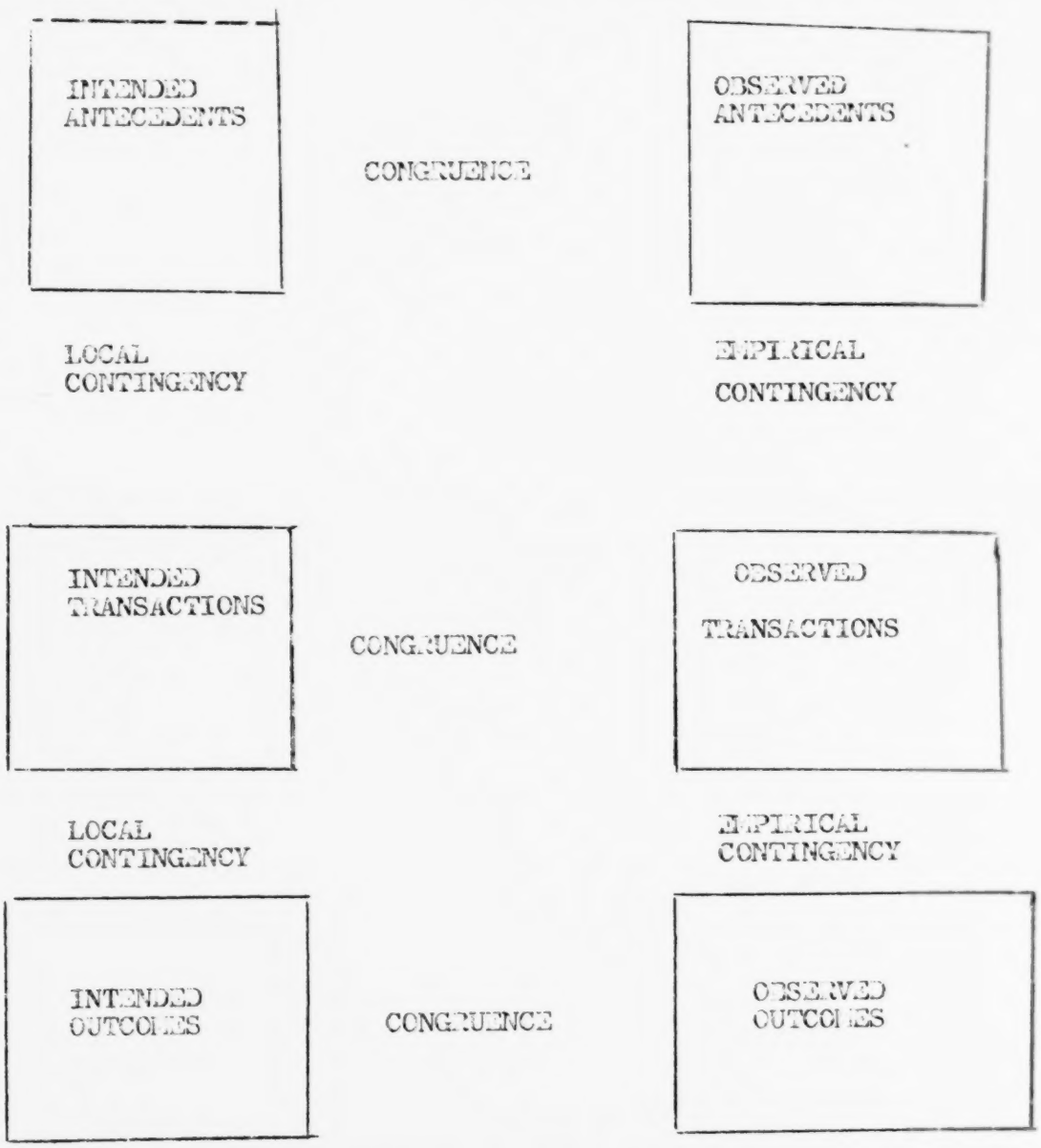
enthusiastic_____appreciative_____mixed_____

unresponsive_____indifferent_____ hostile_____

Other:_____

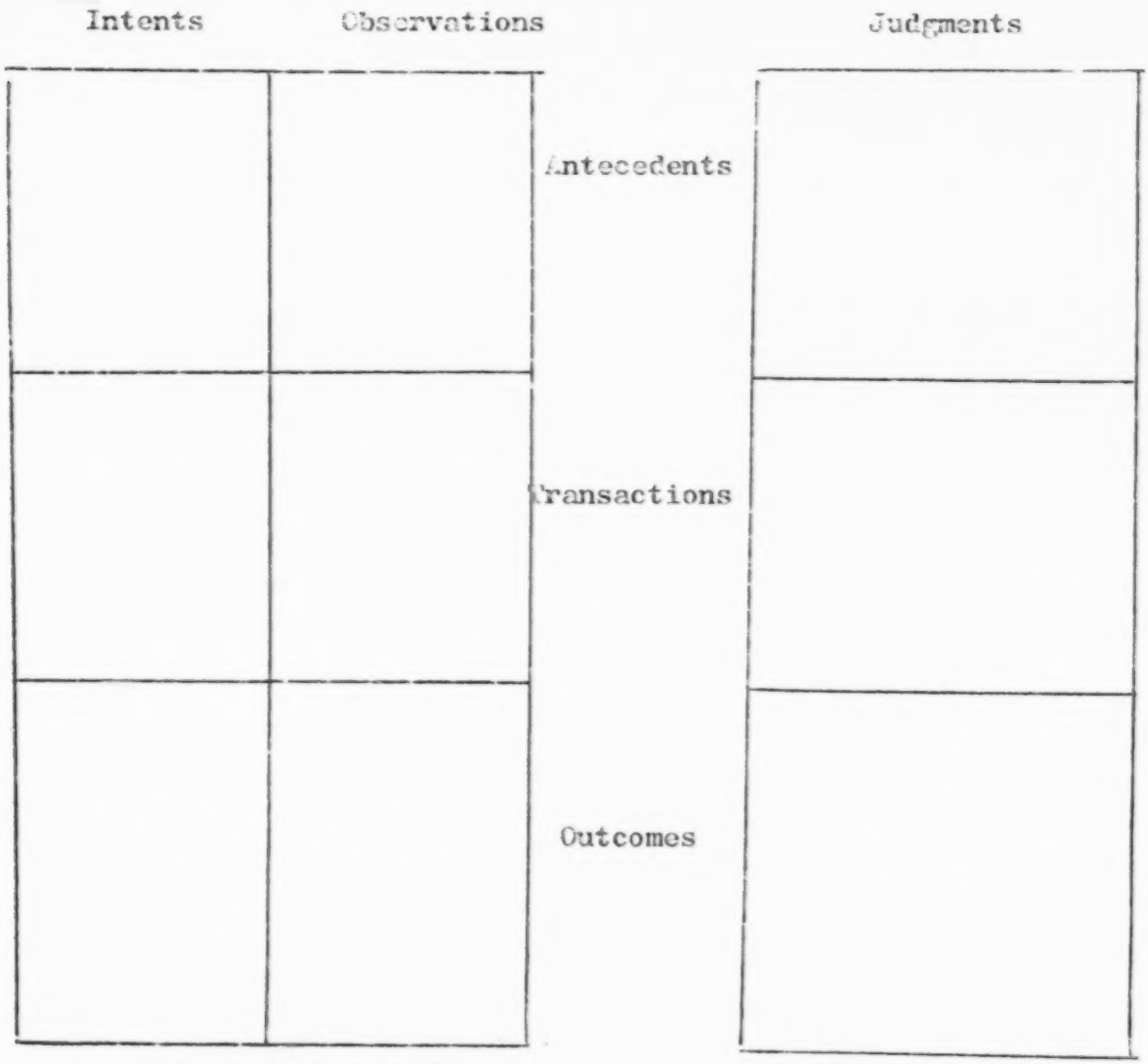
10. Now that you have observed a Lincoln Center performance, would you recommend that a series of such performances be given in the secondary schools o f New York City? Yes_____ No_____

Why or why not?



"For any one educational program there are two principal ways of processing descriptive evaluation data; finding the contingencies among antecedents, transactions and outcomes and finding the congruence between Intents and Observations. The processing of judgments follows a different model. The first two main columns of the data matrix in Figure I contain the descriptive data. The format for processing these data is represented in Figure 2. The data for a curriculum are congruent if what was intended actually happens. To be fully congruent, the intended antecedents, transactions and outcomes would have to come to pass. (This seldom happens-and often should not.) Within one row of the data matrix the evaluator should be able to compare the cells containing Intents and Observations to note the discrepancies, and to describe the amount of congruence for that row. (Congruence of outcomes has been emphasized in the evaluation model proposed by Taylor and Maguire.) Congruence does not indicate that outcomes are available or valid but that what was intended did occur."

INSTRUMENT FOR DATA COLLECTION*



Layout of statements and data to be collected by evaluation team--Instrument to be utilized

*Based on work of [illegible] STAKE, Assoc. Director of Center for Instructional Curriculum Evaluation University of Illinois

ELEVEN SCHOOLS FOR INTENSIVE OBSERVATION:

Name of School:	Borough	District	Located in Poverty Area	Years in LCSP	Participant in Resource Personnel	Participant in advisory	voc. aca.	sex
High Schools	Bklyn.							
Midwood	Bklyn.	22	No	2 yrs.	--------	-------	aca.	coed
Chas. Evans Hughes	Man.	3	Yes	1 yr.	---------	Yes	Aca.	coed
N.Y. School of Printing	Man.	3	No	New	--------	------	voc.	boys
Prospect Heights	Bklyn.	17	Yes	3 yrs.	Yes.	------	voc.	girls
JHS								
JOHN ERICKSON	Bklyn.	14	Yes	1 yr.	-----	----	---	---
Manhattan-ville	Man.	4	Yes	2 yrs.	------	----	---	---
E.D. Shimer	Queens	28	Yes	3 yrs.	------	----	---	---
H. HUDSON	Bronx		No	new	------	----	---	---
J.P. Sousa	Bronx	11	No	1 yr.	------	----	---	---
Woodside	Queens	24	No	1 yr.	------	----	---	---
Independent Schools:								
Mater Christi	Queens			2 yrs.	-----	----	---	---

DR. MADELON DELANY STENT, Director Lincoln Center Student Program Evaluation

Director of Trainees of Teachers of Teachers, Fordham University

President, URBAN ED INC.

Assistant Professor of Education, City College of New York

Dr. Stent designed the original INSTRUMENT TO EVALUATE TEACHER EFFECTIVENESS IN THE CLASSROOM @ Operation Reclaim--New York City Board of Education and C.U.N.Y.

Dr. Stent has been editor of NEWS AND NOTES-TEACHER EDUCATION Publication of the City University of New York, and Educational consultant for Random House Book Publishers

SUSANNE LANDFIELD, Assistant Director, Lincoln Center Student Program Evaluation

Educational Sociologist; consultant for Bedford-Stuyvesant Youth In Action Community Corporation; experience as a researcher includes: Research Associate, Board for Fundamental Education, Indianapolis and New York; Staff Assistant at The Center for Urban Education and Project TRUE (TEACHER RESOURCES FOR URBAN EDUCATION) Hunter College.

DR. MARION BROOKS, chairman, Department of Elementary Education, City College of the City University of New York, Faculty member MANHATTAN SCHOOL OF MUSIC; Developed guidelines for Lincoln Center Student Program Evaluation; interviews with teachers and students.

MR. JOSEPH ELIAS, Community Coordinator, New York City Board of Education, District #5. Presently a doctoral candidate in Human Relations at New York University. Mr. Elias served ten years as a classroom teacher on the elementary and secondary school levels.

MR. DARYL FOYE, Assistant to President, Business film International, Producer of educational films including "HOW TO READ A NEWSPAPER."

JOSEPH R. GIORLANDO, Doctoral candidate, Educational Administration, Fordham University; Professional diploma in Educational Research with internship at the Bureau of Research, Board of Education, City of New York, 1967. Formerly, research consultant with Psychological Corporation and teacher in New York City elementary and secondary schools.

MARION GREENWOOD, Experienced elementary school teacher, DOWNTOWN COMMUNITY SCHOOL, NEW YORK CITY Free lance photographer and student of the Bank Street Communication Lab; Special interest in the use of film and other media as learning tools.

DR. RAYMOND LeMIEUX, Professor, Manhattan School of Music; Former Associate Director of Music, New York City Board of Education. Dr. LeMieux acted as both professional and educational specialist and contributed to the development of guidelines for in-school performance observations.

MR. OLIVER RAMSEY, member of the Board of Directors, Bedford-Stuyvesant Youth In Action Community Corporation. Representative to the Council Against Poverty and Chairman of CAP'S Education Committee; Brooklyn Coordinator for the New York City Department of Sanitation.

MR. NORMAN SIROTA, Fordham University Doctoral candidate in Educational Psychology with a specialty in Educational Research. Internship in research at the Bureau of Research, Board of Education City of New York, 1967; formerly Research Investigator for School University Teacher Education Center, Queens College; Teacher Education in Special Education for Board of Education, City of New York.

MRS. ARDEN SHELTON; Professional teacher, dancer and choreographer; formerly instructor of Dance, Northfield School for Girls; East Northfield, Massachusetts, and Director of Dance and Chairman of Women's Physical Education, Allen University, Columbia, South Carolina; Has studied with Martha Graham, Jose Limon, Lucas Hoving and Ethel Butler.

MR. RAWN SPEARMAN, Associate Director of Intercultural Relationship S.E.I.C.U.S; formerly Administrator of Music and Field Supervisor of HARYOU ACT, coordinating all music programs for Central Harlem; New York City Board of Education consultant for training of Heritage teachers; performed in Broadway productions of LETS TAKE AN OPERA, HOUSE OF FLOWERS, KALINA and PORGY AND BESS; T.V. and radio appearance. He has sung with the Buffalo Philharmonic and the Cleveland Symphony.

MR. BENJAMIN STEINBERG, Music Director, Symphony of the New World. In 1964 with a group of thirteen prominent musicians, Mr. Steinberg organized a founding committee to create a symphony orchestra of outstanding musicians regardless of race, creed or nationality--The Symphony of the New World. During his career, he has conducted leading orchestras in the United States and sixteen countries in Latin America and Europe. For his contribution to music Mr. Steinberg was honored in May of 1969 by the Brooklyn Music Teachers Guild and in June of 1969, by the Karmen Sheppard School of Music.